the underground

Wednesday, September 18, 1996

lip service

S-Wing All Aglow

On September 7th, a student working in a 5th floor science lab in the S-Wing reported what she thought was a water leak. Upon further investigation, the leak was found to have caused a minor radiation spill in the lab. If you are curious to see for yourself which lab this occurred in, just go in the evening, turn out all the lights, and then look for the student and room which will be glowing brightly.

Very Long Lineups

On September 11th, a student fainted with exhaustion while waiting in the line at the Registrar's Office to change a course. Upon awakening, the student stated that she just couldn't stand being in line anymore and that the lack of food over two days of being in line may have contributed to her fainting.

Top Ten Things Learned During the First Week of Classes

10. How yummy chocolate bars can be.
9. How much caffeine is in a FAYGO drink.
8. How to get to class with 10 seconds to spare.
7. About 50 or so chocolate bar jokes.
6. The true meaning of blunt.
5. What an amazing paper *the underground* is.
4. The best way to procrastinate.
3. How to learn without buying any books.
2. How to look awake while actually sleeping.
1. "I don't remeber the first week of classes".

Silly Rabbit...

Silly Rabbit, Trix are for kids.

Check Out Albert? Ka Hing Liu's Discussion of Post-Modern Ambiance @ the Scarborough College Art Gallery until October 4th!

Tight SCSC budget proposal shafts academic clubs

Ann Allchin
NEWS EDITOR

Academic club members were outraged at the September 10th meeting of the SCSC, where **Mark Whitakker**, SCSC VP of Finance, presented a rough draft of his budget proposal for the 1996-97 school year, which included a severe decrease in funding for academic clubs.

New clubs, like the Psychology Students Association, may not be able to stay afloat because they do not have a nest egg of revenue from past years to fall back on. "Even petty costs, like providing refreshments at a 'meet the profs night' will be tough to handle," **Tammy Bokhari**, President of the newly-formed Phsychology Students Association, explains. "I may even have to invest my own money to ensure success."

Services that academic clubs provide to members include things like the photocopying of past exams, providing presentations by guest speakers, and holding social events and conferences. The computer club, for example, entered a team in a programming competition last year where they placed favourably. This year, they hope to place in the top five, but decreased SCSC funding may prevent them from paying the three hundred dollar entrance fee.

Although funding for clubs is decreasing, club membership is increasing steadily. **Salim Raswani**, last year's SCSC V.P. of Finance explains that, "the SCSC's funding for clubs has decreased over the past three years, but membership fees have stayed the same. Clubs are trying to do more things for more members with less money."

Martin Herbst, President of the Management and Economics Students Association and staff member of *the underground*, hopes that "*the underground*, SCSC, and clubs can get together to solve things in a mutually satisfying way."

Why is the Underground suddenly involved in this issue? One of the most substantial areas of the budget proposal is the twenty-five thousand dollar loan that the SCSC has granted *the underground* from the SCSC's budget for this year. "The Underground's 96-97 budget is one of necessity", **James Chilcott**, the Underground's Business Manager, explains, "It (the budget) represents a reaction to rising paper costs, aging equipment, and a desire to increase the professionalism of the paper. Essentially, we asked for funding, it was granted, and we will now use said funds to greatly enhance the quality of the sole campus newspaper."

One of the most controversial areas of the Underground's budget involves the payment of honorariums to those occupying mast-head positions. This year, the editor-in-chief will be paid $70 per week, the assistant editor-in-chief will make $60 per week, and all other section editors will make $50 per week. **Dianne Choma**, Assistant Editor-in-Chief, explains that "Having gone through three editors-in-chief and numerous section editors in the 1995/96 publishing year, we have included honorariums in our budget to ensure that we will never again have to face the crisis that we did in January (of last year) when interest in volunteering for the Underground was so low that the paper almost folded. These honorariums have also created fourteen jobs, which will be open to all qualified students of Scarborough Campus".

A final draft of the 1996-97 SCSC budget will be discussed and voted on at the SCSC meeting on September 24th, 1996.

Ann needs writers, just like everyone else here, so drop by, NOW damn it!!

Student council blues: Too much to do - too little to do it with

Saima S. Hussain
CONTRIBUTOR

The Scarborough Campus Student Council held its first Winter meeting last week. Various issues were discussed (formally and informally), but the underlying issue was that the SCSC budget for the academic year 1996-97 is, to say the least, pretty tight.

Some of the highlights of the meeting were:

Principal Thompson's tenure ends in June '97. Efforts must now be made to collect nominations for a new principal for Scarborough College.

CLEGG, a credit card distribution company, will station representatives on campus from Sept. 16-21, 1996. So if you are in the market for a credit card — line up.

VP Finance **Mark Whittaker** (a very brave soul indeed) presented a rough budget outline for the period of Sept.11, 1996 to April 30, 1997. Proposals included an increase in the budget for advertising and banners, meant to improve the promotion of events and services throughout the student body. There are plans to allocate more funds to Mosaic while the sponsored clubs, academic and cultural, have asked to be provided with a telephone line for the new clubs office.

Whittaker also (fortunately) had several ideas for generating much needed revenue in a bid to change the SCSC from "a money-losing to a non-profit" organization.

Amy Davis, Communications Commissioner, proposed a monthly magazine in which the CSCR and the various clubs would have an opportunity to publicize upcoming events. The SCAA may also provide information about itself in this publication.

Services Commissioner **Abbas Hussain** reported on the photocopier dilemma. The case of the two stolen machines and the five faulty models left behind will have to be sorted out before things start to get really ugly.

Perhaps the only good (a.k.a. SCSC cost-free) news at the meeting was a report from the CSCR rep **Larry Nijmeh**. The station has plans to purchase a new Tascam 112MKII cassette deck for the on-air booth. The required revenue will be generated entirely by the station itself, so the Student Council sighed with obvious relief.

Well, here's to the coming year....a successful Mosaic, photocopiers that work, a telephone line for the clubs, and a miracle for the student council.

Learn to use
BLADEN LIBRARY

Sign up for a 50-minute workshop to learn about:

✔ finding books using the Library's catalogue
✔ using CDs to find journal articles (some CDs are full text)
✔ appointments for assistance with research strategies
✔ access to the Internet and multimedia
✔ the Information Commons
✔ and more

Please sign up in the Library for these workshops.

Workshops are scheduled for:

Wednesday, Sept.11/11 am
Wednesday, Sept. 11/3 pm
Friday, Sept.13/11 am
Monday, Sept.16/10 am
Tuesday, Sept.17/3 pm
Wednesday, Sept.18/12 noon
Friday, Sept. 20/2 pm
Wednesday, Sept. 25/1 pm
Friday, Sept. 27/2 pm

BLADEN LIBRARY

UPCOMING EVENTS

SCSC NOMINATIONS

The SCSC has opened the nomination period for all interested students who want to get involved with this College and make a difference. The positions needing to be filled are the various year reps, the Academic, the Part-Time, and the Communicaiton Commissioners. All interested students go directly to the SCSC offices located at R-3042 before the end of Sept. 27. Campaigning to start on September 29.

JUST SO YOU KNOW

We thought that all the students here would just like to know that it is currently the year 1996. This can be considered a public service announcement brought to you by the caring folks here at *the underground.*

ROOMS FOR RENT

Professional lady has 2 B.R. ap't to share with M,F, in clean, quiet building within walking distance from University grounds. No smoking or drinking. Rent negotiable Phone Helen 724-1836

DO YOU KNOW PAGEMAKER?

The Underground is currently looking for new people to fill these positions:

•**Production Manager**: responsible for weekly layout of the paper using PageMaker (1 person, $50/wk)

•**Distribution Manager**: requires use of vehicle to take flats to our publisher and distribute papers around Scarborough Campus and downtown U of T campus ($50/week)

Come by the Underground (R2203E) or call us @ 287-7054 (Ask for Dave Z)

Tax credit plan assists co-op students only

Dianne Choma
ASSISTANT EDITOR

Finance Minister Ernie Eves recently released the details of the Ontario Co-operative Education Tax Credit aimed at boosting job opportunities for students in recognized co-op programs. The credit creates a tax refund of up to $1,000.00 for businesses that provide placements for co-op students.

Eves touts the program as one that will "allow tens of thousands of unincorporated businesses to participate in a program that creates employment opportunities for the more than 20,000 co-op students in Ontario's post-secondary system." He claims, "This program shows how governments, educational institutions and businesses can work together to help create meaningful private-sector jobs for young people."

Ministry of Finance spokesperson Elliott Catz explains that the primary goal of the tax credit is to create more co-op placements within small businesses which would be unable to accommodate students without the monetary incentive. Tax legislation design specialist Michael Truant, on the other hand, feels that the emphasis for the tax credit is more on finance than education. "The benefit really is to the businesses which employ the student," claims Truant. He feels that the credit will provide only a "residual effect in respect to the student."

The University of Waterloo relies heavily on co-op programs to encourage enrollment. In economically recessionary times, the university has suffered a decline in the number of co-op placements businesses have been willing to offer students.

It is not clear, however, if the co-op tax credit will serve to increase the number of positions that are available for students. Margaret Murray of the Ministry of Education and Training believes that the tax credit has arisen solely from perceived student need and has expanded the presence of co-op to prospective employers.

Natalie Nossal, head of the science co-op program at McMaster University and chair of University Co-op Education of Ontario says, "I would be very cautious about saying that it would cause new co-op positions to open up. What it may do is increase the profile of co-op in the minds of businesses."

Sixty per cent of co-op students in Nossal's program are hired by the types of businesses which will benefit from the tax-credit plan. Nossal feels that the credit will reward those who already take part in co-op but will not be incentive enough to spur businesses into creating new co-op placements.

Ministry of Finance spokespeople were unable to explain why the tax credit benefits only co-op students and excludes the majority of undergraduate students who might otherwise not receive opportunities for positions with job-related experience. Nossal points out that co-op students are already at an advantage as far as finding job-related employment goes because they secure the contacts and experience they need to find the jobs they want when they are fulfilling their co-op placement terms.

The disadvantages of non-co-op students are not addressed by the government's new incentive plan, but Truant explains that the program is in its trial stages at the moment and could expand in the future to include non-co-op students as well. He feels that the provincial government has targeted the already existing co-op structure to ensure the highest level of success possible.

Students given a say in their futures

Ann Allchin
NEWS EDITOR

Are you a person who has a lot to say but no one to talk to? Do you feel like post-secondary education in Ontario is dying a slow and painful death and that no one is trying to save it? Are you a superhero in disguise, just waiting for a phone booth of opportunity to come your way? Here, finally, is a phone booth. John Snobelen, Minister of Education and Training for the province of Ontario, wants to hear from you.

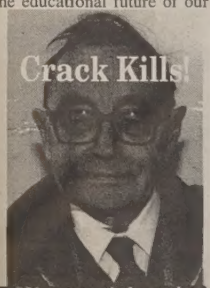
A task force on education has been initiated. The "Advisory Panel on Future Directions for Post-Secondary Education" is gathering input from all Ontarians who are intersted in the educational future of our province. Specifically, the panel is looking to find "the most appropriate way to share costs among students, the private sector and government," "better ways to promote and support co-operation between and among colleges, universities and the secondary school system," and finally, the panel wants to know "how (Ontario can) best meet the expected levels of demand for post-secondary education." Hopefully, the pent-up frustrations of all Ontarians interested in education will be released in the form of letters answering these questions.

The panel will be meeting with members of the educational community until October 31, 1996. The panel has requested that the executive head of each college and university present names of individuals to the panel who may be especially productive in answering our province's educational dilemmas. The panel will be in Toronto October 17th and in North York October 31st to meet with these representatives. These lists can include students, faculty, staff, and anyone else who may have innovative ideas on the future of education in Ontario.

The panel itself is a diverse assortment of experienced educators who hold various leadership roles in our community. David C. Smith, Principal Emeritus of Queen's University and chairman of the panel, has been a member of many academic committees, including the Ontario Council on University Affairs and the Board of Directors of the Association of Universities and Colleges of Canada. He has also chaired the council of Ontario Universities and the Association fo Universities and Colleges of Canada Standing Committee on University Funding. Other members of the panel include David Cameron who is chair of the Political Science departmennt at Dalhousie University, Frederick Gorbet who is senior vice-president of Operational Services of Manulife Financial in Toronto, Catherine Henderson who is president of Centennial College, and Bette Stephenson who is the former Ontario Minister of Education of Colleges and Universities.

The panel will report to the Ontario Minister of Education and Training by December 15th, 1996. If you want your voice to be heard, you can contact David C. Smith at 1-800-529-4496, or you can send written information to 56 Wellesley Street West, 10th Floor, Toronto, Ontario, M7A 2B7 Fax#: (416) 325-4573. E-mail: pspanel@edu.gov.on.ca

Stop complaining about Ontario's educational system to friends and family. Take advantage of an opportunity to spark change in Ontario's post-secondary educational system.



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E D I T O R I A L

To the people of Scarborough College,

This letter is a formal protest of the unprofessional and foolish actions which members of SCSC have taken regarding the 96/97 Underground budget. The Underground is outraged at SCSC's denial of our right to hold our own referendum; a right which was legally acknowledged in a document signed by SCSC in 1982! Rightfully the Underground should have a solid budget for this year, seeing as how the students approved our request for extra funding in the spring of 1996. Instead SCSC has exercised illegal control of student press and has attempted to deny us our rights as an independent corporation. This is unacceptable and beyond the bounds of SCSC's mandate. The members of the council are not even aware of all the facts in this situation and have been making decisions apparently based on little more than the opinions of outside forces. The result is that a promise of funding directly from the SCSC budget, intended to replace the fallen referendum, has now been withdrawn. Reasons given include a lack of quorum at the meeting in which SCSC originally gave the Underground approval for the funding and the negative effects such funding would have on the academic clubs in the school.

The core reason however is that members of SCSC are not exhibiting competence in their endeavors. If the 96/97 SCSC budget had been carefully laid out on time members would have realized the unfeasibility of lending the Underground $25,000 of a total budget of $120,000. However SCSC entered into a verbal agreement with the Underground masthead regarding the funding and regardless of technicality is now exposed to a lawsuit for breaching said legal agreement.

The Underground staff resolve to carry on despite our near impossible under-funding which cannot help but decrease the quality of the paper. We further resolve to pursue justice in the form of legal and political action to ensure that those members of SCSC and the university administration who are responsible for this horrible mishandling of this situation are held fully responsible for their actions. As well, it is the goal of this paper to declare financial and political independence from SCSC by the end of this school year. We urge the students of this institution to raise their voices in question and outrage over SCSC's unethical interference in student media and to support their paper in its' quest for quality and independence.

DAVID P. Zolis

Editor-in-Chief

underground

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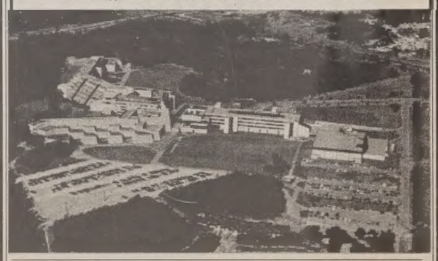

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Letters Policy

*All letters to the Editor must be typed or printed and delivered to **the Underground** before noon, Friday. The length of the letters must be restricted to 200 words or less. The student's name and ID number must be included. Submission does not guarantee use.*

*Letters will be published on the basis of relevance and availability of space. The Editorial Board of **the Underground** reserves the right not to accept letters containing statements which could be construed as malicious or libelous. Material submitted will be edited at the discretion of the Board.*

*Opinions expressed in unsolicited material such as Letters to the Editor or commentary articles do not necessarily represent the views of **the Underground**, its staff members or the publisher. By submission, authors implicitly warrant that no liability for any loss suffered through typographic errors, headlines or editing of the copy will be attached to **the Underground**, its Editorial Board or the publisher.*

SCSC BOARD OF DIRECTOR MEETING DATES

DATE	TYPE OF MEETING
Monday, September 16, 1996	Informal
Tuesday, September 24, 1996	Formal
Monday, September 30, 1996	Informal
Tuesday, October 8, 1996	Formal
Tuesday, October 15, 1996	Thanksgiving holiday (reschedulled)
Tuesday, October 22, 1996	Formal
Monday, October 28, 1996	Informal
Tuesday, November 5, 1996	Formal
Monday, November 11, 1996	Informal
Tuesday, November 19, 1996	Formal
Monday, November 25, 1996	Informal
Tuesday, December 3, 1996	Formal
Monday, December 9, 1996	Informal
Tuesday, January 7, 1997	Formal
Monday, January 13, 1997	Informal
Tuesday, January 21, 1997	Formal
Monday, January 27, 1997	Informal
Tuesday, February 4, 1997	Formal
Monday, February 10, 1997	Informal
Tuesday, February 25, 1997	Formal
Monday, March 3, 1997	Informal
Tuesday, March 11, 1997	Formal
Monday, March 17, 1997	Informal
Tuesday, March 25, 1997	Formal
Monday, March 31, 1997	Informal
Tuesday, April 8, 1997	Formal
Monday, April 14, 1997	Informal
Tuesday, April 22, 1997	Formal
Monday, April 28, 1997	Informal
Tuesday, May 6, 1997	Formal

* ALL MEETINGS ARE HELD BETWEEN 5:00 PM AND 7:00 PM ON MONDAYS AND 5:30 PM AND 7:30 PM ON TUESDAYS.
* LOCATIONS OF THE SCSC BOARD MEETINGS ARE AVAILABLE IN THE SCSC OFFICE.

If you can identify this lovely pair, then come by *the underground* and win a hat!! This contest is not open to those who work for the paper and those silly enough not to read this paper religiously every week. So there!

Cheers to Justin and Chad

Political Opinion
SHIT DISTURBER

Well we are back and ready to go this year with a little column called "Political Opinion." Let me stress that this column is filled with lots and lots of **OPINIONS**, not necessarily those of *the underground* .

Now that that formal crap is out of the way, lets get down to the nitty gritty.

This past summer has proven to be an interesting and amusing one with regards to the SCSC. Let us start with MacScarborough, the 1996 Orientation. What I want to get across to the avid readers out there is the fact that our leader of present, **Chad Hollett**, and his trusty sidekick **Justin Gallego**, our talented Social Commissioner, are two examples of the large, slightly inflated egos present on this year's council.

So far all that has been said has been totally opinion, so here are a few facts and examples to back up what I've been saying thus far. The first example backing the ego boost mentality claim has to do with the council requesting the landing of a helicopter on the S-wing field. The logic behind such an act is unknown. The result, Administration gave the big NO and this event never happened.

The last of many examples to be discussed has to do with those ever so wonderful and lovely Orientation mugs that students get every year. This twist in this year's plot was with a quote on the mugs which plainly stated, "Cheers to Justin and Chad." At a CSS meeting in the summer when Chad was questioned about this statement, he responded that the statement was a misprint. When further pushed about getting a refund for this misprint, Chad answered that the time for this had past and he would be unable to get a refund.

Now that some of the examples in exsistance have been shared with you, I urge you to draw whatever conclusions you see fit and act upon them in whatever way you see appropriate. I also ask you to seek out the answer to these questions. What was actually spent on this year's orientation, and how much was the total loss on this year's orientation. For answers I suggest attending the formal SCSC meeting on Tuesday September 24.

Arts

Chemical Love Bandit

Ian Mackenzie
ARTS EDITOR

The nature of entertainment revolves around escapism. Consumers of entertainment are interested in sailing away from their current reality. Entertainers are people who use their talents, in whatever way they choose, to take these consumers away. What I would like to discuss here is the difference between "Arts" and "Entertainment."

A common point of view would be that the distinction between these two arises out of an external process, meaning that something is either art or entertainment even before it is received by a consumer or viewer. I would like to suggest that the distinction is not created within the object and subject of the idea (idea being what is created), but within the process of understanding the viewer undergoes. In other words, the only distinguishing factor between art and entertainment comes from the consumer, not the product.

Let's discuss as an example, the recent summer block-buster *Twister*. At first glance, this film is unquestionably entertainment. After all, where is the art behind multi-million dollar projects funded within a corporate structure which only make the rich, richer? This movie takes no artistic chances, and may in fact represent the decline of artistry in movies. Its existence helps to crush smaller, artistic, film makers by sucking up millions of consumers dollars which would perhaps be better spent supporting local, small scale art works. On this hand, *Twister* most certainly is not pro-art, which would make it seem like entertainment. It provides an escapist reality for people who are perhaps bored or unhappy with their own existence.

On the other hand, *Twister* just might represent the beginning of a new generation of art, not because of its own merits as an art work, but because it provides something for artists to rebel against. Without films like this making people like me sick, where would art be going? If you examine the structure of the post-modern era (our current artistic paradigm) you will see that most "good" art being made now, is attacking the very foundations that bring us films like *Twister*.

It might seem like this argument is going no-where because I am not really providing any satisfactory answer to the art / entertainment split. The reason this conflict arose in my mind was because I started to question, as the Arts Ed. of this paper, why week after week, and almost without thinking, I publish reviews and spotlights about entertainment, praising entertainment in some cases, and scolding in others. Recently I decided that I would reject entertainment completely, sever my contacts with the organizations responsible for it, and provide a purely Arts section. You can see immediately what problems began to grow out of this, the largest of them being, how do we separate arts from entertainment?

So I came to this conclusion, that the distinction is made within the individual, not without. And the reason for this editorial is that I want our readers and writers to be aware of this. Art can be, to one person, simply observing people on the bus, so how can I possibly say that *Twister* is not art? It is has been made quite clear that what some people call art (for example Barnett Newmans painting "Voice Of Fire" in our national gallery) is most certainly not art to others. I would like to suggest that whatever "art" means to you, that you embrace it and understand it to the best of your abilities. We are all artists and have no need to be consumers of a product that insults us and makes us passive. If you see art on your T.V. set, I may not agree with you, but at least play an active role in making it so.

Ian's Ego is only surpassed by his Smaragdite..... (Look it up in a dictionary!)

Why does it seem like this entire issue was written by the same three people?
BECAUSE WE NEED WRITERS?
*meet great people
*pad your resume
*get free CD's and tickets
* know what's going on around campus
* improve your grammar?!?
OR JUST BECAUSE!
Pop by R2203E or phone us @ 287-7054
(Ask for Ann)

The first person to tell us who the two people in this photo are, wins an Underground hat!

Maximum Flesh!

Sarah Choi
STAFF

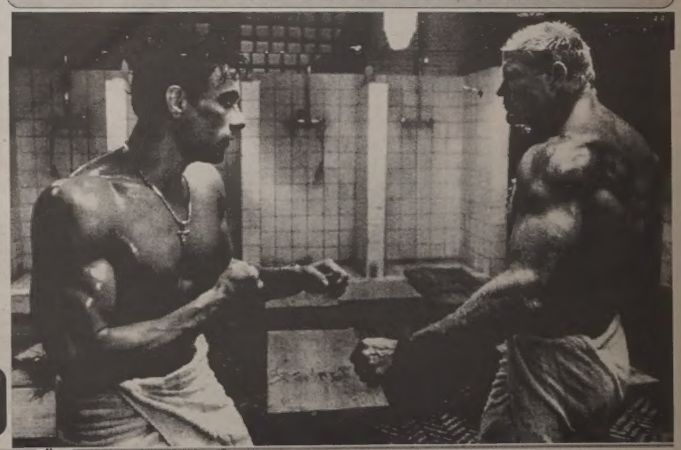
Looking for a film that gives you an instant head-rush, a boost of adrenaline and keeps you on the edge of your seat? Then Maximum Risk, starring **Jean Claude Van Damme** and **Natasha Henstridge**, is definitely for you. Action-packed with energy, this movie kept me in a nerve-wrecking state of mind throughout.

Van Damme plays Alain (pronounced Å-len) who discovers that he has a twin brother who was killed by American F.B.I. agents associated with the Russian mob. Alain sets out on a mission to discover the motive behind his brother Miquel's killers by gaining insight into his brother's life while trying to save his own.

Though I am not a huge Van Damme fan myself, I must admit that Maximum Risk, without a doubt, caught me by surprise. From cross-fire explosions to the sizzling and steamy towel scene. (That definitely kept the female audience mesmerized and "Van Damn" happy!) The action was intriguing and kept me holding my breath to the utmost maximum.

Overall, I found the sequences action-packed almost to a fault, as the plot was not always clearly evident. What was evident were some great stunts and scenes by Van Damme and Henstridge. Way too risky! Van Damn good!

The Underground trying to sell some skin!



MUSIC

KMFDM doing it again

Dianne Choma
ASSISTANT EDITOR

"We all just want to die a little bit. We fear that pop-culture is the only culture we're ever going to have."

From the band that "invented the sound" of industrial music comes their eighth irate, accusatory release, *XTORT*. But while **KMFDM** promises a "new manifesto of America's twisted priorities, a bitter indictment for the information age," they deliver an album that at times sounds like no more than a crummy commercial for the band itself.

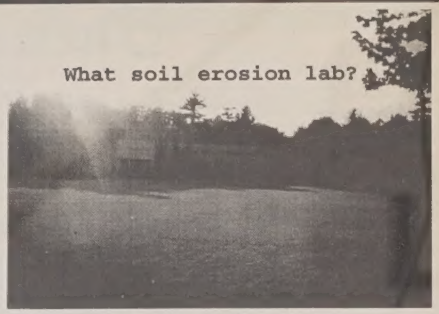
Amid the pulsating electronic beats of "Inane," for example, drones a voice-over advertising "German engineering, Astounding ingenuity, Over a decade of conceptual continuity." The German-American group has been producing explosive industrial-dance tracks for twelve years. Now they seem to be either reaching the ends of their creative limits or gearing up to renew their self-proclaimed position as the "godfathers" of industrial music.

Although there is a lot of good to be said about *XTORT*, it is difficult not to be critical of the album with a bio. that reads, "All you'll want to know from KMFDM's new album *XTORT* is why they keep recording the same puerile album over and aver again." Add to this the knowledge that the album's first track "Power" is little more than a re-working of the lyrics to "Violent Peace" off of Gentle Death by Excessive Force (a KMFDM side project) and you start to feel like KMFDM is trying to pull the steel wool over your eyes.

Repetition aside, if there is one song that totally redeems *XTORT* it is "Dogma." It's like an angry, spoken-word commentary on the brain-washed state of American society amid a din of "whipping, banging and breaking stuff." Other sound effects listed on *XTORT* include "lawnchairs, rubble, rocks and dirt" and a "drill and vacuum-cleaner."

The appeal of "Dogma" is precisely that it is a departure from what the band has been using to death over the years. Other songs of similar caliber include "Rules" and "Wrath" with a twisted, hidden bedtime story added on to the end. These tracks give the impression that KMFDM could still be considered one of the innovators of industrial music.

XTORT will appeal to industrial fans for the fact that it delivers the same style that made KMFDM popular while adding a more guitar-oriented sound than previous albums like *NAIVE*. They're a treat for the freak.



Poetry Passing For Music

James Chillcott
BUSINESS MANAGER

It has been nearly ten years since Toronto born performer **DALBELLO** released her last album. During that time she has worked with artists ranging from **Patti LaBelle** and **Bryan Adams** to **Heart**. One would hope that with this kind of exposure to musical brilliance DALBELLO would be able to produce a product worth adding to your collection. However, *whore* falls far short of the mark.

Granted, DALBELLO is a master of pre-production. Her skill at writing, sampling, recording and playing a multitude of musical instruments is truly impressive. A sincere dedication to the development of richly varied themes and textures is obvious throughout the album. Many of the songs on *whore* are near overflowing with dark and velvety emotion. The overall effect on the listener is to produce an experience of poetry coming to life. DALBELLOS' lyrics are a thing of carefully detailed beauty, if a somewhat tarnished reflection of perfection.

On a conceptual level, *whore* is eye-catching. The entire album is arranged around the centerpiece song 'whore,' an intricate exploration of the loss of self-esteem. Other tracks expand on and recreate themes brought forward in 'whore' and approach them at odd emotional angles and from vastly different perspectives. The result is a well planned masterpiece of prose which describes the deeper and darker sides of human emotion.

However, despite *whores'* success as poetry, it fails miserably as listenable music. DALBELLO's desire to create the perfect frame for her written artwork leaves us with sounds and arrangements which sound contrived rather than inspired. Guitars and sitars wail like banshees throughout, distracting the ear from the lyrical depth and beauty of the words. Often on *whore* there are so many sounds layered together that the resulting music sounds muddled and unsure.

Many songs could be **PJ Harvey** or **Tori Amos** copycats except that they seem to have been mistakenly laid over really bad alternative garage rock tracks.

Furthermore, DALBELLO possesses a very questionable vocal talent. The best songs, like 'eleven' are those where DALBELLO practically fulfills a spoken word role much as **Henry Rollins** has. But when she reaches too far, DALBELLO's shrill, piercing tones and raw whiskey growls overwhelm the palate.

Overall *whore* is somewhat of a tragedy. What could have been an excellent book of poetry or spoken word piece will instead become bargain bin gift bait at HMV. Too bad.

Where were the cops when these hoodlums were stealing our couch?

Sexing.Tunz

Sean Fazl
CONTRIBUTOR

As she gently places her arms around his muscular neck, he follows her cue by slipping his hands around her waist. While grasping one another, breast to breast, cheek to cheek, they hope they'll be forever together. Slowly they guide each other to the bed where their every dream will be taken care off, all in the company of love.

Grabbing the remote beside their bed, he presses the rubber play button, knowing the album in the CD carousal will dazzle her all evening long. As they tease one another, gradually working their way towards ecstasy, the slow tempo of **Nigel Kennedy**'s *Kafka* album begins to pump in and out of the system. The sexy violin music escorting the dozens of lit candles, makes the evening all the more romantic.

Soundtrack five clicks itself into place as the evening gradually comes to an end. "From Adam to Eve" gracefully fills the room already full of lust. While snatching his pack of fags from the side table, not taking his eyes off her hazel-coloured eyes, she notices the many reflections of candles working their way into his dark eyes and back into hers.

As "Fallen Forest," the sixth track takes its turn, a depressing mood sets into both their hearts. The lighter faring, holding it for a division of time, wondering, what graphical scene will press itself upon their lustful eyes.

CALL FOR NOMINATIONS FOR STUDENT REPRESENTATIVES
Scarborough College Council
And its Committees
1996 October By-Elections
CALL FOR NOMINATIONS FOR STUDENT REPRESENTATIVES

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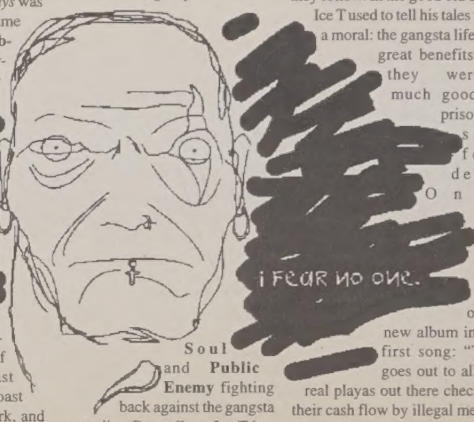
Speaking of Burn-Outs....

transit copp
CONTRIBUTOR

Back in the dayz, **Ice T** dropped one of the most influential albums for this newest era of hip hop. Ice T's Rhy*me Plays* was largely ignored since it came out at the same time as **Public Enemy**'s noise masterpiece *Yo! Bumrush The Show*. However, looking back it's easy to see the impact that *Rhyme Pays* would have on those that followed. It just so happened that Ice T presented a different view of hip hop - the west coast view. For once the west coast wasn't imitating New York, and what it bred was the first hip hop gangsta album. Ice T would have said he was just rapping about life, but **NWA** perfected the style, gangsta rap hit big, for good or ill.

Now it's 1996 and gangsta rap has become the dominant form of hip hop, although it is now on the slide with groups like **De La Soul** and **Public Enemy** fighting back against the gangsta mentality. Regardless, Ice T has decided to continue with the soon to be obsolete genre (if there is any justice in the world). On his most recent album, *VI:The Return Of The Real*, Ice T continues to tell his tales of pimping, hustling, slanging. and running from the cops - same as always. The big difference is not the themes of the stories but the plots they follow. In the good old days, Ice T used to tell his tales with a moral: the gangsta life had great benefits but they weren't much good in prison or six feet deep. On *VI* Ice, sets up the plot of his new album in the first song: "This goes out to all the real playas out there checking their cash flow by illegal means, pimp or die!" Wow, long gone are the days of warnings of the life of a hustler! Ice almost sounds like he wants to be there again. Funny thing is, if he continues to release albums of such low quality with no regard to the fans, he will be forced to hustle on the street again just to make ends meet.



Plus, it is not only the lyrical content that makes *VI* a bad album, but the production is just so old the needle keeps skipping on the wrinkles. Maybe two years ago the whole **Dr. Dre** g-funk thang was cool, but it has become so played out since every gangsta worth a grain of coke has used that style. You can only have so many keyboard samples and sing-song choruses before you want to turn gangsta on yourself and pull a drive by on the artist.

It's a sad sad thing to see an artist fall off so horridly after doing as much to change the face of hip hop as was done by Ice T. It's pretty ironic that Ice T gave the world gangsta rap and now his career is close to lying six feet deep with many of his dead homies. And when that happen, I have a copy of a cd I'd love to bury with his career, please.

I—Beg To DifFER

Ian Mackenzie
ARTS EDITOR

Here we go again with another year of Brit-pop reviews for y'all. This one opened up for **Radio Head** last April at the Varsity Arena. At the time I must confess to liking this character (one **David Gray**) rather more than the headliners. Although I did not know his name or his music, his glittering jacket and acoustic stylings drew me in. Fashion sense aside, we are talking about a real poet here, perhaps even more poet than musician. The title track of *Sell Sell Sell* is lyrically brilliant if not a tad musically absent. Mr. Gray is fond of the standard simple melody with clever over-laid word scrolls made popular by the monks of medieval Europe. But expect no Gregorian chant here, David Gray is a little past that, although the irresistible comparison to **Van Morrison** is, as I said, irresistible.

I really like this album. In all its clichés and traditions, it manages to come through the battle being a solid collection of sketches from this man's life. The tone of these songs revolve around what you would see through his eyes as you walked down the street, or missed a friend, or just wanted something really bad.

But I suppose local radio stations would rather play **Oasis'** "Champagne Supernova" again instead of letting us hear something new. There are some brilliant moments on this disc, quite a few when you consider that it really is a David Gray exploration. He sings all the vocals, plays most of the guitars, harmonicas and keyboards, much like the not so talented, soon to be burned-out has-been, **Lenny Kravitz.**

Let's hope that Mr. Gray, unlike Mr. Kravitz, gets better with each album rather than worse. Only time will tell, but for now, I am pleased to hear what Gray has to say.

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Sports

Team Canada loses heartbreaker in World Cup Final

Kristi Smith
SPORTS ED.

A capacity crowd of 21, 273 was on hand at the Molson Centre in Montreal Saturday night, to witness the sudden death final of the World Cup of Hockey between Team Canada and Team U.S.A., a series that lived up to its billing in going to three games. As well as the title and $300,000 in prize money, national pride was at stake. It is ironic, yet heartwarming, that tens of thousands of Canadians gathered together in support of Team Canada in a province that has recently been divided over the issue of national unity.

Although the pre-tournament favourites, Team Canada has been the target of much criticism, with such marquee players as Mario Lemieux and Ray Bourque declining to play. As well, it was Team U.S.A. that seemed to emerge as the team to beat. They handily defeated a less than par Russian team in one semi-final, while Team Canada had a tougher time with the Swedish squad in the other, in which **Theoren Fleury** scored the OT winner.

Formerly the Canada Cup, the 1996 tournament was re-named the World Cup of Hockey, and it was decided that the games were to be played in both Europe and North America, as organizers desired an air of neutrality. It was a tournament that pitted teammate against teammate from the National Hockey League, for the pride and glory of one's country.

The anxious crowd at the Molson Centre erupted into a roar as Team Canada skated onto the ice, chanting "C-A-N-A-D-A," "C-A-N-A-D-A" for several minutes. The game got off to an exciting start, in which Team Canada set an incredibly fast tempo. Team U.S.A., however, got off to a slow start and had a hard time getting anything going. The Canadians attacked early, sending a flurry of shots at **Mike Richter**, who was between the pipes for Team U.S.A. **Joe Sakic** was particularly impressive on the offensive attack, however, it was heavy hitting from the Big "E," **Eric Lindros**, and defenceman **Scott Stevens**, who elevated his game in the finals, that sent the crowd into a cheering frenzy.

Team Canada went hard at the net throughout the period, and excellent forechecking resulted in countless giveaways by the Americans in their own zone. Despite numerous scoring chances in the first period, however, Richter was unbeatable.

Cujo (**Curtis Joseph**) was no slouch either at the other end of the rink, making a tremendous save on a **Brett Hull** breakaway at the nine minute mark. It was Hull again who breached a solid Canadian defense two minutes later, to put Team U.S.A. up 1-0 on the power play, when a lucky bounce off his stick went past a slightly distracted Curtis Joseph. Richter robbed **Steve Yzerman** blind on the potential tying goal with three minutes left to go in the period, and led his squad into the first intemission with a one goal lead, who were both outshot and outplayed.

As the second period got underway, Team Canada was once again attacking early and often, and Richter continued to foil their scoring chances. Essentially, it appeared to be an exact replay of the first period. It was an emotionally charged game, and tempers were flaring, evident by the aggressive style of play. Team U.S.A.'s **Keith Tkachuk** was unable to control his anger, and near the end of the period he received a five minute major plus a game misconduct for a retaliatory two handed slash on **Adam Foote's** neck, much to the displeasure of the U.S. coaching staff.

With five seconds left in the period, Team Canada was finally rewarded for their hard work, when the Big "E" ripped one past Richter, rejuvenating a settled crowd. The score stood at a1-1 tie as the buzzer sounded to end the period.

Team U.S.A. looked good, and was on the move as the third period began, however, it was Cujo's turn to shine. Team Canada soon turned it on, and dominated the play for much of the period. At the 12:50 mark, Foote sent a blistering wrist shot past a stunned Richter from just inside the blue line, his first goal of the tournament. The crowd was ecstatic.

With five minutes left to play, Team Canada seemed well on its way to victory, when the ever dangerous Hull (who also happens to be Canadian born) scored the tying goal off what appeared to be a high stick to everyone but the goal judge. Forty seconds later, **Tony Amonte** scored the game winner, which he appeared to kick past Cujo. Both goals were upheld, despite being protested. Team Canada's spirits appear to have broken down at this point, and Team U.S.A. added two more goals, one an empty netter by **Derian Hatcher,** to secure a 5-2 win. A dejected Team Canada looked on as the Americans poured onto the ice in celebration.

Richter, a proven Stanley Cup winner, was named MVP of the tournament, and was presented with a Harley Davidson at centre ice.

When questioned after the game, he exclaimed, "We did what we had do to win...It was fun!"

Team U.S.A's victory is both reminiscent of the "Miracle on Ice" at Lake Placid, sixteen years ago, and a boost to the hockey program in the United States. The loss was a heartbreaker to Team Canda, whose hockey supremacy has not been challenged since the early eighties from a very different Russian squad, and was a disappointment felt nationwide. Team Canada played their hearts out for all us. And for that, we're proud.

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